

ALLEN MEMORIAL ART MUSEUM

BULLETIN

Spring 1952

OBERLIN COLLEGE

BENEFACTORS OF THE MUSEUM

Who have contributed or bequeathed \$100,000 or more

- *CHARLES L. FREER
- *CHARLES M. HALL
- R. T. MILLER, JR.
- *CHARLES F. OLNEY
- *MRS. F. F. PRENTISS

PATRONS OF THE MUSEUM

Who have contributed or bequeathed \$10,000 or more

- *MARY A. AINSWORTH
- EUGENE GARBATY
- *MRS. A. AUGUSTUS HEALY
- ROBERT LEHMAN
- MR. AND MRS. HAIG M. PRINCE

DONORS TO THE MUSEUM

Who have contributed or bequeathed \$1000 or more

- MRS. RAYMOND M. BARKER
- *JUDGE MADISON W. BEACON
- MRS. DUDLEY BLOSSOM
- GENEVIEVE BRANDT
- MR. AND MRS. H. HALL CLOVIS
- LOUIS E. DANIELS
- MRS. DONALD W. EVANS
- *FREDERICK NORTON FINNEY
- MRS. JOHN HADDEN
- HOMER H. JOHNSON
- BARONESS RENÉ DE KERCHOVE
- H. H. KUNG
- C. T. LOO
- DR. A. I. LUDLOW
- *MRS. STEPHEN J. MATTHEWS
- MRS. MALCOLM L. MCBRIDE
- *MARY L. MCCLURE
- *AMOS B. MCNAIRY
- MRS. ANDREW B. MILDRED
- *MRS. CHARLES E. MONROE
- *ANDREW NOAH
- MRS. GALEN ROUSH
- A. AND E. SILBERMAN
- MRS. KATHERINE B. SPENCER
- DR. AND MRS. BRUCE SWIFT
- MR. AND MRS. CLARENCE WARD
- *LUCIEN T. WARNER
- *PARISH WATSON
- MRS. FRED R. WHITE
- MR. AND MRS. JOHN YOUNG-HUNTER
- RICHARD H. ZINER

CONTRIBUTORS TO THE MUSEUM

The many who have presented gifts to the Museum and whose names have appeared from time to time in the *Bulletin* and in connection with the exhibitions of the Museum's collections.

OBERLIN FRIENDS-OF ART (see inside back cover)

* Deceased

~~cancelled~~

11/70





ALLEN MEMORIAL ART MUSEUM

BULLETIN

VOLUME IX

NUMBER 3

Contents

<i>A Fragonard Drawing</i>							
by Ellen Johnson	-	-	-	-	-	-	71
<i>A Portrait of General Kosciusko by Benjamin West</i>							
by Chloe Hamilton	-	-	-	-	-	-	81
<i>Preliminary Notes on Three Early Limoges Enamels at Oberlin</i>							
by Charles Parkhurst	-	-	-	-	-	-	92
Robert Motherwell	-	-	-	-	-	-	110
Announcements of General Interest							
Baldwin Lectures	-	-	-	-	-	-	113
From the Oberlin Friends of Art	-	-	-	-	-	-	113
Faculty Notes	-	-	-	-	-	-	114
Attendance	-	-	-	-	-	-	114
Loans	-	-	-	-	-	-	115
Catalogue of Recent Additions	-	-	-	-	-	-	117
Museum Calendar, Spring-Fall 1952	-	-	-	-	-	-	119

Printed three times a year by the Department of Fine Arts of Oberlin College, Oberlin, Ohio. Two dollars a year, or 75 cents a copy; mailed free to members of the Oberlin Friends of Art.

The cover pattern is that of the two pairs
of wrought iron gates made for the corri-
dors of the Museum by Samuel Yellin.

PRESS OF THE TIMES

—

OBERLIN, OHIO

A Fragonard Drawing

Conceived not as a sketch for a greater work, but as a joyous, spontaneous and imaginative work of art in itself, Jean-Honoré Fragonard's *Vue de Parc*,¹ (fig. 1) with its open washes and vigorous accents, is both drawing and painting. In its dual role, this recently acquired watercolor serves as an excellent example of the Rococo style, of which Fragonard was one of the leading masters.

Fragonard was sometimes accused of having been indifferent and pleasure-loving by critics who were disappointed by his rejection of "history" painting. However, since the de Goncourts' sensitive defense of Rococo art, most critics now consider Fragonard's surrender to his natural inclinations as revealing profound self-knowledge. Improvised and felicitous as much of his work is, Fragonard could not have been the accomplished artist he was, within his chosen idiom, had he not spent years in patient study and discipline, drawing directly from nature and copying the works of the masters, at first the Italians, and later Rembrandt, Rubens and Van Dyck.

Fragonard's desertion of the Academy ideals and his increasing "triviality" were bitterly regretted by Diderot, champion of heroic painting and moral values. In 1765, Fragonard had shown great promise in his history picture presented to the Academy after his return from Rome. This picture, "Corésus sacrificing himself to save Callirhoé",² was accepted with acclaim, and Fragonard was made *agrée* of the *Académie Royale de Peinture*. Diderot, however, seems to have suspected immediately that Fragonard would not live up to the high hopes held for him. In his review of the Salon, the critic praised Fragonard's picture, but not without distinct reservations. In a note to his friend Grimm, Diderot expressed this reservation clearly: "... we must wait until the next Salon in order to see what this artist will become. It would not be the first time that we have seen a painter recently arrived from Rome and with his head full of the riches of Italy, make a brilliant debut, and then deteriorate and gradually peter out."³ Diderot's fears were realized; in the

¹ 51.17. R. T. Miller, Jr. Fund. Pencil or crayon and watercolor (carbon black) on white paper. 275x395 mm. Collection: Comte de Montesquiou. Reproduced: *Allen Memorial Art Museum Bulletin*, 1951, vol. IX, no. 1, p. 28.

² Reproduced in Grappe, Georges: *Fragonard: la vie et l'oeuvre*, Monaco, 1946, facing p. 26.

³ Quoted in Portalis, Baron Roger: *Honoré Fragonard, sa vie et son oeuvre*, Paris, 1889, p. 53.



I. Fragonard, *Vue de Parc*

Oberlin

next Salon, 1767, Fragonard exhibited only a *Head of an Old Man* and a project for a ceiling decoration commissioned by Bergeret, representing a group of *putti* in the sky. Diderot described this sketch as a fine omelet, *bien douillette, bien jaune et bien brûlée*.⁴ Thereafter, Fragonard exhibited nothing; he painted no more history pictures, and he made no effort to become a full member of the Academy. He simply did not trouble to do so. Overwhelmed with commissions, he painted charming decorations, easel pictures, and drawings of a subject and style to delight his aristocratic and wealthy patrons. The wisdom of Fragonard's choice is thus explained by the de Goncourts: "People wondered what was the cause of this renunciation, this apparent surrender on the part of an artist the announcement of whose talent had been received with so much clamour. The answer was sought in the painter's addiction to pleasure . . . But it might be fairer to attribute this abdication of the role of the great history painter to a return to the more authentic qualities of his personality, to a wise and modest recognition of the character of his genius, the true nature of his vocation . . . Heroic painting was not, he felt, his true domain . . . A smaller stage was better adapted to his spontaneous talent, his rapid drawing, and the capricious play of his light. He recognized that he was a natural improviser. His triumphant success, instead of blinding him, had taught him the measure of his talent; he perceived his authentic greatness to reside where it might best harmonize with the mobility of his imagination . . ."⁵

The Oberlin drawing expresses, within small dimensions, the essence of Fragonard's unique qualities and of the Rococo style which he helped to create. The Rococo, in contrast to the Baroque, was a style which preferred what Friedell calls the "whisper" to the shout, the "interrogation to the exclamation mark,"⁶ the suggestion to the assertion, the intimation to the statement. In Fragonard, and in the period and style which his work epitomizes, nature and art were wedded in the magical union of actuality and artifice, natural landscape and stage-set, natural light and theatrical lighting, accidental effect and careful planning, vigor and delicacy, simplicity and sophistication.

Jean Honoré Fragonard was born in Grasse, in the south of France, in 1732. When he was 15, the family moved to Paris; after three years,

⁴ *Oeuvres complètes de Denis Diderot*, Paris, 1821, vol. IX, p. 480.

⁵ Goncourt, Edmond and Jules de: *French XVIII Century Painters*, London, 1948, p. 276.

⁶ Friedell, Egon: *A Cultural History of the Modern Age*, New York City, 1930-32, vol. II, p. 140.

BULLETIN

the boy was given permission to become a painter. He applied first to Boucher, who sent him to Chardin. For six months Fragonard was officially a pupil of Chardin; but as their personalities and tastes were completely at variance, Fragonard spent most of his time away from the studio, preferring to copy pictures in the churches of Paris. Dismissed by the great painter of still-life and domestic scenes, Fragonard returned to Boucher, who, this time, was sufficiently impressed by the copies to accept him as a pupil. The young student worked so dexterously on Boucher's cartoons for tapestries that he soon became the master's most valuable assistant.

In 1752, on Boucher's recommendation, Fragonard competed for the Prix de Rome and won it, at the age of 20 and without study in the Academy schools. After further training, at the *École Royale des Élèves Protégés*, he left for Rome in 1756. Boucher's parting advice was: "My dear Frago, you are going to see in Italy the works of Raphael and Michelangelo; but I tell you this in confidence and as a friend: If you take those fellows seriously, you are a lost boy!"⁷ Boucher knew his student well; at that time Fragonard was content to copy artists whose works were more sympathetic and less unapproachable to him, particularly Tiepolo, whom he probably did not meet, but many of whose ceilings he sketched. Fragonard said of the first Italian trip: "The energy of Michelangelo terrified me; I experienced an emotion which I was incapable of expressing; on seeing the beauties of Raphael, I was moved to tears, and the pencil fell from my hands; in the end, I remained for some months in a state of indolence which I lacked the strength to overcome, until I concentrated upon the study of such painters as permitted the hope that I might one day rival them; it was thus that Baroccio, Pietro da Cortona, Solimena, and Tiepolo attracted and held my attention."⁸

The correspondence between Natoire, Director of the French Academy at Rome and the Marquis de Marigny (brother of Madame de Pompadour), Superintendent of the King's Buildings and Protector of the Arts, contains several references to the student Fragonard. On October 11, 1759, Marigny wrote to Natoire: "One is very satisfied with his drawings, they are pure, learned, and correct."⁹ Natoire wrote, October 24, 1759: "... Fragonard has a great deal of talent, but too much fire

⁷ Portalis: *op. cit.*, p. 19.

⁸ Quoted in de Goncourt: *op. cit.*, p. 266. Théophile Fragonard, grandson of Honoré, is given as the source.

⁹ Quoted in Portalis: *op. cit.*, p. 28.

and too little patience . . ."¹⁰ Before the completion of his term, Fragonard's work was found entirely satisfactory, and won him an extension of the fellowship.

In 1760, Fragonard met the Abbé de Saint-Non, a famous collector and accomplished amateur. As companions, friends, and protégés of the Abbé, Fragonard and Hubert Robert sketched the ancient ruins of Italy and her art treasures in churches and collections.¹¹ These works were subsequently published, in several volumes of engravings, etchings, and aquatints, by Saint-Non.¹² The trio travelled and worked from Naples to Venice, spending several particularly fruitful months at the Villa d'Este at Tivoli, near Rome.¹³ In the surroundings of this villa, rented by Saint-Non, Fragonard and Robert made hundreds of drawings, directly from nature, of the antique ruins and renowned gardens. In several of Frago's sketches from the Villa d'Este,¹⁴ there are certain similarities to the Oberlin drawing: a circular temple,¹⁵ a fountain flanked by lions, and stairways and arbors with pairs of urns. But none of these elements was unusual in Italian (and French) gardens of the time. The strongest

¹⁰ *ibid.*, p. 30.

¹¹ Mariette saw the drawings of Fragonard in the collection of Saint-Non and remarked: "Je n'ai guère vu de crayon plus flatteur que le sien. Étant à Rome, il a fait quantité de vues, et surtout celles des jardins de la vigne d'Est à Tivoli, qui sont spirituellement faites et où il règne une grande intelligence." Quoted in Portalis: *op. cit.*, p. 35.

¹² In *Fragonard Drawings for Ariosto*, New York, 1945, Elizabeth Mongan lists the following publications by the Abbé de Saint-Non: *Fragments choisis dans les Peintures et les Tableaux les plus intéressants des Palais et des Eglises de l'Italie*, 4 vols., 1770-73. *Voyage pittoresque et Description des Royaumes de Naples et de Sicile*, 5 folio vols., 1781-86. *Raccolta di vedute d'appresso natura*, 1764-65. *Recueil de griffonnés, de vues, paysages, fragments antiques et sujets historiques*, irregular publication.

¹³ Fragonard made a second trip to Italy, 1773-74, as artist companion to Bergeret de Grancourt. Returning to Paris, the two men quarreled over the question of ownership of the sketches made by Fragonard on the journey. A law suit was held, and, although the story is often told that Bergeret was obliged to pay 30,000 pounds in order to keep the drawings, Wilhelm asserts that there are no documents to prove either that Bergeret paid money or that he received the drawings. See Bergeret de Grancourt, Pierre Jacques Onésyme, comte de Négrepelisse: *Voyage d'Italie, 1773-1774*, introduction et notes de Jacques Wilhelm, Paris, 1948, p. 151.

¹⁴ See Feuillet, Maurice et Leo Delteil: *Les dessins d'Honoré Fragonard et de Hubert Robert au Musée de Besançon*, Paris, 1926; pl. 37, *Vue du temple de Vesta à Tivoli*; pl. 35, *Les jardins de la Villa d'Este à Tivoli*; pl. 28, *Les pins parasols de la villa d'Este*.

¹⁵ The actual structure at Tivoli, the Temple of the Sibyl (Vesta), has fluted columns with Corinthian capitals; however, in at least two of his drawings, specifically of this place, Fragonard has modified the structure, eliminating specific details. See Feuillet, pls. 35 and 38.

BULLETIN

argument, however, against placing the Oberlin drawing in the Abbé de Saint-Non series arises from stylistic evidence.

Although, as all critics concede, it is impossible to date Fragonard's drawings with any degree of accuracy, still most critics would agree that the later style is generally more fluid, open, and transparent; that there is a more continuous play between voids and solids; and that the absolute voids, the paper itself, count for more in the design of the later drawings. In these features, the Oberlin drawing is closer to *Jardin orné de statues*,¹⁶ dated 1773, than to *Vue du Temple de Vesta et des Cascades de la Grotte de Neptune à Tivoli*,¹⁷ from the first Italian trip.

The Tivoli drawings possess an air of actuality, of having been executed on the spot; the Oberlin drawing has an arbitrary quality of imagination and reverie. It would seem that Fragonard had set himself certain compositional problems which he played with and then solved in an ingenious manner. How to combine a projecting, circular temple with a receding, latticed arbor, the two separate elements further paired off by flanking lions and urns, in such a way that the picture should not appear to be cut into two distinct halves, constituted an intriguing problem in design. Fragonard solved it largely by emphasizing one of the most characteristic features of Rococo design, namely, the animated and flowing surface rhythm, with minimum projection and recession.

The projection of the temple is minimized by eliminating shadows within it and by playing down value contrasts between it and the surrounding foliage. The arbor's recession is restrained by lighting its interior and by darkening the foliage around it. The pairing off of the two main elements is lessened by placing the left lion and the right urn on approximately the same level, with the central lion and second urn stepped slightly farther back. Fragonard deliberately minimized the three-dimensional aspects not only of the temple and arbor, but also of the urns, lions, and figures, making them all conform to the flatness of the surface design. This design is based on a horizontal figure eight, whose curvilinear rhythm is interlocked with a pattern of angular motifs. The circular temple is transformed at its base into an inverted triangle, by the magic of light. This V-shaped area of light is echoed in reverse on the other side of the page by the nearly triangular shape of the darks surrounding the arbor. The angular motif of these two large areas appears also in the zig-zag silhouette of the figures, and continues above and be-

¹⁶ Reproduced in Bergeret de Grancourt: *op. cit.*, pl. 12, Musée de Besançon.

¹⁷ Reproduced in Feuillet: *op. cit.*, pl. 38, Musée de Besançon.



2. Fragonard, *Vue de Parc* (detail)

Oberlin

BULLETIN

hind the second lion and up the stairway into the top of the latticed arbor. All of the details of the drawing partake of the same angular and curved rhythm; and the individual leaves, blades of grass, and pebbles repeat the open and closed arrangement of the large areas of the composition. Voids and solids echo each other in shape; the flashing light dances across the paper; the vivacious touch unites the natural, human, and constructed elements of the scene into a spontaneous and unified creation. The details of the drawing (figs. 2 & 3) reveal clearly Fragonard's miraculous lightness of touch, the suavity of his pencil, and the fluidity and transparency of his brushwork. This last quality is not unlike Chinese painting, as can be seen most clearly in the detail of foliage (fig. 2).¹⁸

It is not surprising that at the time the de Concourts were "discovering" Rococo painting, the Impressionists were sympathetically studying the works of Fragonard, Boucher, and Watteau. Profoundly different in many respects, the Impressionist style yet bears marked resemblances to the Rococo as seen in the Oberlin Fragonard: in the dependence on light as the main compositional element, in the animation of the surface design, accentuated by the continuous interplay of lights and darks and the individual strokes, in the appearance of spontaneity and improvisation, and in the relative insignificance of human figures to setting. The Impressionist light comes from a specific natural source; Fragonard's light is conceived in his mind, from remembered natural and theatrical effects. There is unquestionably a tremendous difference between the 18th and 19th century attitude toward nature; but the purely pictorial similarities in method and style of Fragonard and the Impressionists cannot be gainsaid. The transparency of the figures (fig. 3), the merging of parts of the bodies with surrounding areas, and the way in which the configurations of the figure become a part of the dancing design of brush stroke and light bring to mind many canvases of Renoir, Monet, and Pissarro.

In the *Vue de Parc*, the seated figure, seen in profile, (fig. 3) is close in pose to the figure of the artist sketching in *The Lover Crowned*,¹⁹ one of the panels in the Madame du Barry series at the Frick Gallery. This resemblance may be entirely fortuitous, but it can at least be mentioned. From 1771-73 Fragonard worked on the panels for du

¹⁸ Several of Fragonard's drawings are more markedly Oriental in style than the Oberlin one. See particularly *Le parc*, Musée de Besançon, reproduced in Martine, Charles: *Honoré Fragonard, Les Dessins de maîtres Français*, vol. VI, Paris, 1927, pl. 28.

¹⁹ *The Frick Collection*, Pittsburgh, 1949, vol. 3, pl. 97.



3. Fragonard, *Vne de Parc* (detail)

Oberlin

BULLETIN

Barry's dining pavilion at Louveciennes given her by Louis XV.²⁰ He also worked at this time on a decorative commission for La Guimard, with whom he quarreled, leaving the paintings unfinished. A young painter, Jacques Louis David, asked, and received, Fragonard's permission to complete the series.²¹ This circumstance turned out to be very fortunate for Fragonard, for during the Revolution it won him the protection of David, who used his political influence to secure the old Rococo master a position on the newly established Jury of Arts and Board of Curators of the Museum. Fragonard was thus enabled to keep his studio at the Louvre (not to mention his head!). But the lovable painter of the old regime was incapable of turning his joyous brush to the service of the stern, Neo-classic ideal. In 1805 Napoleon decided to abolish the practice of providing State-supported living quarters for artists at the Louvre. A few months later, in 1806, Fragonard died, poor and forgotten. Remembered in less severe times, Fragonard's pictures are now highly regarded for their own incomparable artistic merits, as well as for the gracious and enchanting world whose image they evoke.

Ellen Johnson

²⁰ Fragonard's panels were unsatisfactory, and Joseph-Marie Vien was commissioned to replace them. Du Barry's decision may have arisen in part from her preference for the fashionable Neo-classic mode, in which the pavilion itself was executed by Ledoux in 1770.

²¹ Marie-Madeleine Guimard (1743-1816) sold her hôtel by lottery May 22, 1786. The building was later demolished.

A Portrait of General Kosciusko

*By Benjamin West**

The Allen Memorial Art Museum acquired through purchase in 1946 a small panel painting by Benjamin West, a portrait of General Thaddeus Kosciusko¹ (fig. 1), the Polish military hero and statesman. Its small size as well as its delicacy of execution and intimacy of subject may come as a surprise, as one ordinarily thinks of West as a painter of vast classical, historical, or religious pictures measurable perhaps less by quality than "by the acre." The miniature-like handling of the painting contributes to the feeling of friendly intimacy between the man painted and the spectator, a mood further enhanced by the slight smile on the general's face, which is turned toward the spectator.

The painting is a portrait of the room as much as of the man. West has included an abundance of small objects — scattered papers, sword, cap, books — and has depicted them with a precision reminiscent of Dutch still life painting. On the other hand, he has painted the large areas in a broad, open manner. The concentration on the physical aspects of the room, and the informal attitude of the man, suggest that West painted Kosciusko as in a particular room at a particular time, not

* I want to thank Professor Helmut von Erffa of Rutgers University for several references used in this article and for copying for me a description of the panel from a sales catalogue I was unable to see.

¹ The Polish form is "Tadeusz Kosciuszko". Oil on panel, 12 5/16 x 17 5/16 in. Acc. no. 46.46. R. T. Miller, Jr. fund. Formerly in the L. W. Neeld collection, Grittleton House, near Chippenham, Wilts, sold at Christie's, July 13, 1945, no. 175; catalogued as a portrait of General Kosciusko [sic], 12 x 16 in. Sold May 25, 1829 in Robins sale of the artist's private collection to "Bone" for 42£ (cf. Algernon Graves, *Art Sales from Early in the Eighteenth Century to Early in the Twentieth Century*, London, 1921, vol. III, p. 331, no. 138. Listed as a portrait of General Kosciusko [sic], panel, 12x16½ in). "Bone" might be Henry Bone (1755-1834) or H. P. Bone (1779-1855), both miniature painters and enamelists, the latter of whom, until at least 1853, made a number of copies of paintings which were in the collection of a Mr. J. Neeld (cf. J. Jope Rogers, "Notice of Henry Bone, R. A., and his Works, together with those of his Son, Henry Pierce Bone . . .", *Journal of the Royal Institution of Cornwall*, no. XXII, vol. 6, March 1880, pp. 287-318). It is not impossible that our painting went from the Bone to the Neeld family, remaining there until 1945. The panel is described in the Robins sales catalogue of May 22, 23, and 25, 1829 as follows: "The simplicity of this composition, and the arrangement of the light, thus partially illuminating the face of the patriot, are pictorial traits of nature, only to be imitated by a comprehensive knowledge of art. The scene, looking over the Thames, through the open window, is a scholastic specimen of aerial perspective."



1. Benjamin West, *General Kosciusko*

Oberlin



2. A. Cardon, General Kosciuszko (after R. Cosway)



3. W. Sharp, General Kosciuszko (after C. Andras)

BULLETIN

as a generalized and traditional representation of an heroic figure. It will be seen that the room in the portrait was indeed a specific one, and that the reclining position of the general was necessitated by battle wounds and was not arbitrarily chosen by the artist.

In the picture West has shown Kosciusko half-reclining on a couch, the left hand raised to his bandaged head. Beside him, at the left, is a table on which rest an inkstand and three sheets of paper. On one sheet is visible: "Gen' Co . . . osko, Lodo", the omitted letters hidden by the inkstand. Behind the head of the couch is a crutch. In the center of the picture, in front of the couch, is a stool on which lie a sheet of paper, a sword, and a Polish military cap. On the foot of the couch are more papers and a portfolio or book. Behind the couch a curtain is drawn up, revealing a window and a city view dominated by a cathedral. Finally, beneath the table at the left is a book or tablet propped up against a group of books on which is the artist's characteristic signature, B. West, and the date 1797. The colors in the painting, although rich, are predominantly cool. The general's coat is deep blue, now somewhat darkened by varnish; this color is related to the lighter blue of the cap. The couch, pillows, and the wall behind are light gray-green, and the curtains a vivid, bluish red. The trees, buildings, and sky through the window are grayed pinks, blues, and greens. The brilliant yellow-red book at the lower left provides a lively contrast to an otherwise blued range of colors.

West has given careful thought to textures in the painting. Multiple tones of red applied in short, uneven strokes indicate the broken surface of the curtain. The back of the couch is painted in long, smooth strokes, sweeping diagonally from the general's body to the window sill, thus providing a pleasing contrast to the more varied handling of the drapery above. In the foreground the smooth surface of the table, the crumpled velvet of the cap, and the glossy metal of the sword are all carefully differentiated.

General² Thaddeus Kosciusko (1746-1817), one of the many foreign officers who served in America's War of Independence, fought courageously as leader of the Polish armies in his own country's struggle for freedom from Russia; he was wounded in the Polish defeat at Maciejowice late in 1794 and taken to Russia as prisoner. At the death of Catherine II and the succession of her son Paul I in 1796, Kosciusko was set free. Injuries received in battle two years previously had been

² Kosciusko was made major-general of the Polish army in 1789.

badly treated during his imprisonment. A head wound from a sabre blow had not yet healed, and an injury to the right leg required that he be carried when he wished to go any distance. After leaving Russia, Kosciusko planned to travel to America, but first went to England by way of Sweden, arriving in London late in May, 1797. The popular *Gentleman's Magazine* carried the following notice of Kosciusko's landing: "Domestic Occurrences, Tuesday, May 30. The gallant General Kosciuszko arrived in the river Thames on board a Swedish vessel, attended by many Polish officers, who are going with him to America. He is incurably wounded in the head [Kosciusko's death twenty years later was not caused by the head wound], has three bayonet-wounds in his back, and part of his thigh is carried away by a cannon-shot; and with the excruciating torments those wounds occasion, as he cannot move himself, he amuses his hours with drawing landscapes.^a He speaks with the most lively gratitude of the present Emperor of Russia; and complains that his wounds were long neglected after he was made prisoner."^b Kosciusko's exploits in Poland were well-known in England, and although in 1793 he was advised not to go to England (probably because of his participation in the American war), there does not appear to have been any criticism of his American sympathies in 1797. Having taken lodgings at the Sablonière Hotel^c in Leicester Square, Kosciusko was greeted by many prominent citizens, among whom were Fox, Sheridan, and Benjamin West, President of the Royal Academy. The following excerpt from the diary of Joseph Farington, painter and chronicler of the public and private lives of his painter friends, records West's visit to the Polish hero and is worth quoting in full: "June 8, 117971. West saw General Kosciuszko yesterday. He went with Dr. Bancroft and Trumbull. — The genl was laid on a Couch — had a black silk band round his head — & was drawing landscapes, which is his principal amusement. — He speaks English & appears to be abt. 45 years of age [he was 51]; and about 5 feet 8 inches high. One side of him is paralytic — the effects of a Cannon Shot passing over him — He had 2 stabbs in his back — one cut in his head. — He asked abt. the meeting at the Nore — is agitated by the thoughts of revolutions and wishes to proceed to America where He ex-

^a That Kosciusko was something of an artist is interesting. I have seen reproductions of only two small works: one a portrait of Jefferson with a laurel wreath, the original of which is lost (engraved by Sokolnicki); another a miniature portrait of Col. Wm. Bedlow.

^b *Gentleman's Magazine*, vol. 82, pt. 2, July, 1797, p. 609.

^c Jane Porter, *Thaddeus of Warsaw*, New York, 1845 (?), p. 6.

BULLETIN

pects to find peace. He proposes going to Bristol and from thence to America (Philadelphia). The Emperor of Russia behaved kindly to him — gave him an estate & then allowed him to sell it which He did for abt. 10,000. — He lodges at the Hotel in Leicester fields formerly the house of Hogarth [formerly Archbishop Tenison's School] — West shewed me a small picture which He yesterday began to paint from memory of Kosciusko on a Couch."⁶ As there exists no reference to other paintings of Kosciusko by Benjamin West, the Farington notation certainly refers to the Oberlin portrait, establishing not only that West painted Kosciusko, but when, to the day, and where. It is known that Hogarth lived at the southeast corner of Leicester Square, at no. 30.⁷ We may assume from the artist's detailed treatment of the objects in the room that, during his visit with the general, West observed the position of these objects closely, perhaps even made a sketch. The room in all probability faced east, as St. Paul's Cathedral lies almost due east from Leicester Square, somewhat less than one and one half miles away. And it is unmistakably St. Paul's, with its dome and two western towers, that one sees through the open window in the painting. Even if Kosciusko's room did not actually face toward the east, West could have seen St. Paul's as he was approaching or leaving the hotel. We know from Farington that he painted the portrait from memory after returning to his studio. But that the Oberlin portrait must contain a fairly literal description of the room seems certain, since, as we shall see, at least one other artist represented Kosciusko reclining on a couch in a room similarly arranged.

That West should choose to paint Kosciusko is not difficult to understand, when one considers his respect for great deeds and great men. Classical, religious, and historical themes predominate in West's work. In portraiture, which West never considered a worthy form of historical painting, he often inserted winged putti, or even, in one case,

⁶ James Greig, ed., *The Farington Diary by Joseph Farington, R.A.*, London, 1923, 4th ed., vol. I, pp. 209-10.

⁷ L. Russell Muirhead, ed., *Short Guide to London*, London, 1949, p. 62. According to Henry B. Wheatley, *London Past and Present*, London, 1891, vol. II, p. 383, "Hogarth's house was on the east side of the square in what was afterwards the northern half of the Sablonnière Hotel." In 1870, this house was demolished and replaced by "Archbishop Tenison's school" (cf. A. St. John Adcock, *Famous Houses and Literary Shrines of London*, London & New York, 1912, p. 43). However, in the 1883 edition of the Baedeker guide to London the Hôtel Sablonnière et de Provence is listed among the hotels on p. 8, at nos. 17 and 18, Leicester Square. Hogarth's house was at no. 30. Possibly the name Sablonnière or Sablonnière was shifted to another hotel when the original building was torn down.

dressed his sitter in a Roman toga in order to give his subject an historically significant appearance. Such properties were not needed in his portraits of George III and the royal family, nor were they in the portrait of General Kosciuszko. Undoubtedly West, like many others in England, admired the general's devotion to his country and his efforts to liberate his people from Russian domination. West respected the Poles' rights to be free as he had respected the similar rights of his American countrymen. He is said to have gained admiration from the King, his close friend and patron for many years, for the courageous stand he took on this issue during the American Revolution.

West was not the only artist to paint Kosciuszko. A variety of portraits illustrate the accounts in encyclopedias and history books, but there are at least three others representing the general in a reclining position on a couch. After his release from prison, Kosciuszko arrived in Sweden in January, 1797. A Swedish writer asked Kosciuszko to allow a painter to make his portrait. This request was refused, but an engraver who was able to see him drew and engraved a portrait of the general which was seen throughout Sweden.⁸ A second portrait (fig. 3), an engraving by William Sharp (1749-1824) dated 1800, also shows Kosciuszko stretched out on a couch. In this example⁹ he supports himself with his right elbow; his injured leg is pulled up as in the West; there is a table at the left; and above to the right is a view partially hidden by drapery, which seems to form part of a canopy over the head of the couch. The legend on the engraving reads: "Thaddeus Kosciuszko. Engraved by William Sharp from a Model in Wax done from the Life by C. Andras." This is undoubtedly Catherine Andras, a sculptor who made a number of wax portraits of famous men and women and who was appointed wax portrait sculptor to Queen Charlotte in 1801.¹⁰ Since Sharp's engraving was

⁸ This anecdote appears in Monica M. Gardner, *Kosciuszko*, London, 1942, rev. 2nd ed., ed. by M. Corbridge, p. 121. The engraver was Johan Frederik Martin (1755-1816). Portrait reproduced in Dr. Feliks Koneczny, *Tadeusz Kosciuszko*, Poznan, 1922, p. 365, showing the general seated on high-backed couch, legs extended, background neutral.

⁹ William S. Baker, *William Sharp, Engraver, with a Descriptive Catalogue of his Works*, Philadelphia, 1875, pp. 66-7, Cat. no. 57. Photograph after original engraving by London Art Service (Photographic) Ltd., courtesy of the British Museum. The date 1796 given to the Sharp engraving by Karl Falkenstein, *Thaddäus Kosciuszko*, Leipzig, 1834, p. 367, is certainly wrong. Baker lists only the 1800 print, and Kosciuszko, of course, did not leave Russia until December, 1796. Falkenstein devotes pp. 363-8 to a list of portraits made of Kosciuszko. The West is not mentioned.

¹⁰ See Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1907, vol. I, p. 443. It is mentioned that her portrait of Kosciuszko was engraved.

BULLETIN

based on a portrait in wax, it is possible that the setting was his own invention. In his awkward handling of the drapery and its relation to the open landscape and to the interior, Sharp seems to be following an old tradition rather than portraying a particular scene. However, is it coincidence that the table, drapery, and view are placed in the same positions as they appear in West's composition? It is possible that Sharp saw West's painting, which was exhibited at the Royal Academy in 1798.¹¹ But it is more probable that he had in mind another painting of Kosciuszko, one by his intimate friend, the miniature painter Richard Cosway (1742-1821).¹²

The portrait of Kosciuszko executed by Cosway was engraved by Antoine Cardon (1772-1813) and published January 1, 1798 (fig. 2).¹³

¹¹ Algernon Graves, *The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904*, London, 1906, vol. VIII, p. 216.

¹² The question of origin of Sharp's engraving is made considerably more confusing by the following story in Bryan's dictionary (George C. Williamson, ed., *Bryan's Dictionary of Painters and Engravers*, New York & London, 1905, new ed., vol. V, p. 71): His [Sharp's] plate from West's portrait of Kosciuszko relieved him from an unpleasant and, at that time, dangerous predicament. He was suspected of entertaining revolutionary principles, and was examined before the Privy Council. At one of these examinations, after being long annoyed by questions which he thought irrelevant, he deliberately pulled out of his pocket a subscription list for the portrait, handed it to Pitt and Dundas, requesting them . . . to put their names to it as subscribers . . . The audacity of the proposal . . . set them laughing, and he was soon after liberated." This is the first and only suggestion found that Sharp's engraving is after our West painting. Were it not for a story by Sharp's biographer, William Baker, nearly identical to the above in wording, it would be tempting to believe that Sharp did see our West portrait. In this second story Sharp was "suspected of entertaining revolutionary principles" because of his interest in Thomas Paine and Horne Tooke, and he handed Pitt and Dundas, not a subscription list for his engraving after West's Kosciuszko, but a "prospectus of a work which Tooke had in contemplation". (Baker, *op. cit.*, p. 20-1). Except for these insertions the rest of the story is precisely like Bryan's. At this writing I have not been able to ascertain whether Bryan's story appeared in an edition of the dictionary which antedates Baker. Bryan, or Bryan's editor, in his list of engravings by Sharp which follows the article has apparently forgotten his reference to West, for he describes the engraving of Kosciuszko as being after Stothard and Andreas (probably Thomas Stothard, 1755-1834). The spelling of Andras appears frequently in dictionaries as "Andreas", and at least once as "Andres". I have been able to check in only two references on Stothard: Mrs. Bray, *Life of Thomas Stothard*, R.A., London, 1851, and A. C. Coxhead, *Thomas Stothard, R.A., an Illustrated Monograph*, London, 1906, but have found no mention of a portrait of Kosciuszko by him.

¹³ The portrait by Cosway is probably a drawing. (cf. F. B. Daniell & Sir Philip Currie, *A Catalogue Raisonné of the Engraved Works of Richard Cosway, R.A.*, London, 1890, no. 92: "Stipple, by A. Cardon, 1798: size 12 x 10¼ in. (D.); oblong."). Photograph after original engraving by London Art Service (Photo-

The sword, the Polish cap, the table and stool, the inkstand, and the general's costume, as well as the placement of the window, reveal a great similarity between the Cosway portrait and our West. If we believe that West's painting is based on what he actually saw when he visited Kosciusko — and the facts point that way — we must assume that Cosway also saw Kosciusko in his hotel at Leicester Square.¹⁴

That Cosway did visit Kosciusko is supported by three authors, although they do not agree on the circumstances of the visit. Karl Falkenstein (see note 9) says: "One of the best pictures of Kosciuszko may be that by the British artist Cosway at London, showing him in a reclining position, which the artist had to do through a keyhole in a neighboring room as the modest hero refused steadily when one wanted to sketch him."¹⁵ We know that Kosciusko was unwilling to see an artist in Sweden; thus this anecdote might well be based on fact. Literature on Cosway gives a different account of the circumstances. In his monograph on Cosway, Williamson states that "it was while in Paris that Mr. and Mrs. Cosway became more friendly with David the painter, and met with Kosciusko the patriot. The interesting portrait of Kosciusko, painted for the members of the Brooks' Club, was, says Lord Currie, sketched by Cosway while his wife sat by the couch of the wounded hero entertaining him with her conversation."¹⁶ There is a slight implication here that Cosway painted, or drew Kosciusko in Paris. Both Cosway and his wife were frequent visitors in the French capital, even in the nineties, when England was officially at war with France; but Kosciusko

graphic) Ltd., courtesy of the British Museum. The original by Cosway is [or was] in a collection in Cracow, according to Gardner, *op. cit.*, p. 122. An oil painting of Kosciusko very similar to Cardon's engraving, but without the window and cut off horizontally at the edge of the couch, is reproduced in T. Korzon, *Kosciuszko*, Kraków, 1894, opp. p. 486 over the following inscription: "Portrait in oil, painted from life by Cosway in the year 1798 with the inscription on the back '638 Sarnecki', at present in the possession of Mr. Seweryn Jung of Warsaw." Cosway could hardly have painted this portrait in 1798 from life in London, as Kosciusko sailed for America in 1797. He could have painted him in Paris in 1798 (Kosciusko returned to Paris that year), but it would not have been so close to his 1797 drawing, if, in Paris, he were painting Kosciusko from life. More likely, Cosway painted the portrait after his earlier drawing, if, indeed, this portrait is by him. The crudeness of the style as seen in this very poor reproduction suggests, rather, that it is a provincial copy.

¹⁴ It was customary by the late 18th century for engravers to reverse the subject to be engraved in transferring it to the copper plate so that the impression would appear like the original. Thus it is unlikely that the engraving either by Cardon or by Sharp reverses the original.

¹⁵ Falkenstein, *op. cit.*, p. 367. Passage translated from German.

¹⁶ George C. Williamson, *Richard Cosway, R.A.*, London, 1905, p. 45.

BULLETIN

was not in Paris between the time of his release from Russia and his arrival in England. However, in Daniell and Currie, which seems to be Williamson's source for this statement, a meeting of the general and the artist in Paris is not mentioned specifically. The original reference reads: "Among the distinguished men who honored Mrs. Cosway with their friendship were David the painter . . . and Kosciusko the patriot. The interesting portrait of the latter, painted for the members of the Brooks' Club, was sketched by Cosway while his wife sat by the couch of the wounded hero, etc."¹⁷

From these accounts it would appear that Cosway's picture was executed independently from West's. Also, both writers state that Cosway painted the portrait for the Brooks' Club, which suggests that it was commissioned.

It would be difficult to establish whether Cosway's or West's portrait was executed first. Kosciusko arrived in London for a two-week visit about May 30, and we know from Farington that West began his painting on June 7th. At some time during his two weeks in London, Kosciusko was presented with a scroll and a sword of honor by the Whig (Brooks') Club.¹⁸ This sword is identified in the Cardon engraving, for on the scroll one reads: "From the Whig Club of England to Gen'l Kosciuszko 1797." We also see the sword¹⁹ in West's painting.

¹⁷ Daniell & Currie, *op. cit.*, p. vi. Spelled "Brookes's" in John Timbs, *Clubs and Club Life of London*, London, 1899.

¹⁸ Gardner, *op. cit.*, p. 122.

¹⁹ West's sword differs from that in Cosway's portrait, which is rendered in greater detail. The Cosway, of course, was commissioned by the club which presented the sword to Kosciusko.

DESCRIPTION:

Portrait of General Kosciusko. Oil on panel, 12 5/16 x 17 5/16 inches.

BIBLIOGRAPHY:

The Port Folio, Dec., 1811, vol. VI, no. 6, p. 552.

John Galt, *The Life and Works of Benjamin West*, London, 1820, part II, p. 231.

G. Robins sales catalogue, London, May 22, 23, & 25, 1829, lot no. 138, p. 42.

George C. Williamson, ed., *Bryan's Dictionary of Painters and Engravers*, London, 1905, rev. ed., vol. V, p. 71.

Algernon Graves, *The Royal Academy of Arts*, London, 1906, vol. VIII, p. 216.

Algernon Graves, *Art Sales from Early in the Eighteenth Century to Early in the Twentieth Century*, London, 1921, vol. III, p. 331.

James Greig, ed., *The Farington Diary by Joseph Farington*, R.A., London, 1923, vol. I, p. 210.

Catalogue of Important Pictures by Old Masters . . . Collection at Grittleton

KOSCIUSKO

Thus the presentation probably took place before June 7. Both artists must have seen the general within a few days of each other.

West, in his portrait of Kosciusko, was dealing with a subject which interested him and was painting for himself. For this reason, perhaps, the portrait contains an intimacy, charm, and vivacity comparatively rare in this artist's work.

Chloe Hamilton

- House, near Chippenham, Wilts, the Property of L. W. Neeld, Esq.,*
Christie's, July 13, 1945, Cat. no. 175.
Bulletin of the Allen Memorial Art Museum, Oberlin College, vol. III, no. 3,
May, 1946, cat. no. 18, repro.
R. Wittkower, "An Exhibition of American Art at Chicago," *Burlington Magazine*, vol. 91, no. 558, Sept., 1949, p. 254.
"U. S. Art: colony to nation," *Art News*, vol. 48, no. 4, June-July-Aug., 1949,
p. 36, repro.
Virgil Barker, *American Painting: History and Interpretation*, New York, 1950,
pp. 204, 207.

EXHIBITIONS:

- 1798 London, Royal Academy, Cat. no. 618.
1823 London, West's Gallery, "Pictures and Drawings by the Late Benjamin West, Esq., President of the Royal Academy," Cat. no. 63.
1946 Oberlin, Allen Memorial Art Museum, "The Arts in America in the Eighteenth Century," May 3 - June 3, Cat. no. 18, repro., p. 81.
1949 Chicago, Art Institute, "From Colony to Nation," April 21-June 10, Cat. no. 130.
1951 Williamsburg, Colonial Williamsburg and the College of William and Mary, "They Gave Us Freedom," Summer Cat. no. 48, repro.
1951 Detroit, Detroit Institute of Arts, "The French in America," July 14-Sept. 16, Cat. no. 244.

COLLECTIONS:

- Bone, purchased from West's collection 1829.
L. W. Neeld, until 1945.
M. Knoedler & Co., Inc., until 1946.

Preliminary Notes on Three Early Limoges Enamels at Oberlin

The Allen Art Museum has been fortunate enough to acquire within the past six years three medieval enamels, each endowed with special interest. The following comments are not intended to be conclusive in any respect, but only to bring general attention to the present whereabouts of these fine pieces and point up some of the significant aspects or problems which have come to light regarding each, with the hope that some authority in the field of Limoges enamels will undertake exhaustive studies.

St. Barontus

A large champlevé enamel figure of a saint believed to have been made in the second half of the twelfth century was purchased by the museum in 1946¹ (fig. 1). Meant to be applied to some larger, and probably architectural shrine or cover, this enamel presents problems which the present author is not able to solve; nor is it certain that any solutions will be found to them. One would like to have answers to the fundamental questions, "Where, by whom, and why was it made?"

The style and the name of the figure are unusual in a number of respects. The technique is that associated with the products of Limoges, i.e., champlevé, gilded and filled with enamel, with chiseled features and characteristic colors². The saint as indicated by the inscription on the

¹ Acc. 46.44. Height 22½ inches. Repoussé copper figure, champlevé enamel robes; head chiseled and engraved. COLLECTIONS: Baron Schickler de Pourtales, Paris, said to come from the Abbaye de Grandmont (Haute Vienne), parish of St. Sylvestre. EXHIBITIONS: Paris, Exposition Universelle de 1900, no. 2411; Boston Museum of Fine Arts, "Arts of the Middle Ages", 1940, no. 234, where it is dated second half of twelfth century. Colors of the figure: green (sleeves, sides and bottom of robe), dark blue (chasuble), light blue (cuffs of sleeves, collar), turquoise (book cover), white (edge of chasuble), all folds in gilt reserve, no engraving or punch marks. Linear engraving (no niello) confined to book cover, cross, fingers of hand, and hair. Much enamel missing in the lowest fifth. The halo is engraved and gilded copper champlevé, enameled in dark blue with a green outer band; the intermediate reserve engraved S(ANCTUS) BARONTVS. No assembling marks on the reverse of either piece.

² Except possibly the green, which may be somewhat bluer than the light yellowish-green usually associated with Limoges enamel. However, shades might easily vary because of the empirical methods employed. See W. L. Hildburgh; *Medieval Spanish Enamels* . . . Oxford and London, 1936, "Colours", *passim*. I know of no exact Limousin parallels for the style of this figure (the broad drapery folds, the solid colors totally ungraded as to value within all areas, and

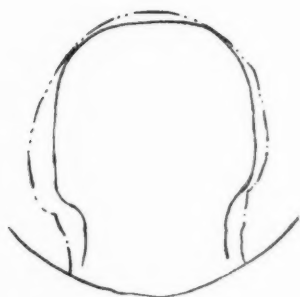


1. Limoges Enamel Figure of *St. Barontus*

Oberlin



2.



3.

halo (fig. 2) is Barontus (for Barontius?). St. Barontius (died c. 685 A.D.) was a nobleman of Berry who, with his son Agload left the court of King Thierry II and took the habit at the Abbey of Lonrey (*Longoretensis*) (Indre) in the diocese of Nevers. But his aspirations soon led him to the life of a solitary, and after worshipping at the tomb of St. Peter, he retired to the country near Pistoia, Italy. Here he built a cell and lived as one who had already done with this world and waited only to make himself ready for the next.⁸

Thus, if our Barontus is indeed this Barontius, our enamel may be connected with a specific Italian locale. On this point one must be prepared to determine, if possible, whether the uniqueness of our figure has anything to do with place of manufacture, and what that place of manufacture had to do with Pistoia, and to establish with certainty that the St. Barontius of Pistoia, whose biography we have given above, is indeed the saint intended by the inscription on the halo. This Barontius of Pistoia appears to have been of French origin, as noted.

But, Limoges chronicles of the seventh century refer to a man or men of the name "Barontus hailing from the Limousin — a "comte Barontus" (632), a Barontus *nobilitatis magnae et spatiosae potestatis*,

especially the large almond shaped, close-set eyes engraved with iris and pupil, and the very high-set ears).

⁸ This saint is not widely known. See F.v.S. Doyé; *Heiligen und Seligen der römisch-katholischen Kirche* . . . , Leipzig, 1929, p. 110; F. G. Holweck, *A Biographical Dictionary of the Saints*, St. Louis and London, 1924; U. Chevalier, *Répertoire des sources historiques du moyen âge* . . . (bio-bibliographique), Paris, 1905, vol. 1, col. 438. Chevalier also identifies Lonrey for us (col. 4247) with St. Cyran-du-Jambot (after S. Sigiran, first abbot of *Longoretensis*, died c. 655). See also for Barontius: Bolland. *bibl. hag. lat.*, 1898, 150; *Acta Bolland*, (1688), III, 632; Mabillon, *Acta ss. Bened.* (1669), II, 826 (2a, 792).

and Barontus who was charged by Dagobert to bring back the treasures taken from Charibert in the conquest of Gascony. Here there exists ample opportunity for confusion with the contemporary Barontius of Berry, and it may be that the question of Italian connections for our Barontus will prove not to be pertinent.⁴

There intervenes at this point the question, whether or not the plaque constituting the halo on which Barontius' name is engraved belonged originally with the figure, for it is a separate piece of copper. In favor of their correlation are the colors of its enamel, which are of the exact texture, hue and value of those on the figure; likewise the size of the halo is proportionate to the head. However, there is an engraved outline of a head and neck (solid line, fig. 3) on the center of the halo plaque which does not conform with the outline of the present head (dotted lines), and appears to have been drawn with a smaller head in mind. Thus there may be some doubt expressed over any identification of this figure from an inscription which may not belong with it. I am of the opinion, however, that the evidence bespeaking the identity of enamels used in halo and drapery alike clearly establish their original close relationship.

Perhaps the blunt vigor of its drapery fold and color systems, and the bulky corporeality of the figure are the contribution of the particular Limousin artist who made the figure, in which instance any Italian relationships of our *St. Barontius* may be put forward as evidence of the nature and extent of the export trade enjoyed by Limoges.⁵ Contrariwise, if Italian connections are established for the figure, it must be considered whether it could be the product of a local Italian workshop, or of a "displaced" Limousin working abroad. There is no evidence to support either hypothesis, although the possibilities have been consid-

⁴ F. Cabrol and H. Leclercq, *Dict. d'archéologie chrétienne et de liturgie* . . . vol. IX (Paris, 1930) cols. 1088-89 ("Limoges") for the reference to the chronicles mentioned. Professor W. Stechow kindly called my attention to this reference. In addition I should record as reason for further investigation a puzzling note in the *Enciclopedia universal ilustrada*, Madrid and Barcelona, 19 , vol. VII, "Baronto", "... lo confundien con san Baroncio!" (q.v.) One other geographical question exists: how and why our enamel came to be found in the abbey of Grandmont, near Limoges (see footnote 1, above), if it was made in or for Pistoia; whereas if it has no connection with Italy, it may always have been at Grandmont. The latter appears as the more probable alternative.

⁵ The appropriate inscribed name of any saint in this case could very likely have been added to "stock" figures made for export. There is nothing beyond some slight signs of crudeness in the letters to support any such suggestion in the present figure, unless the letter-shapes may be shown to be associable with some specific locality.

BULLETIN

ered before and are not original here. Various "Limoges" enamels have at one time or another been associated with possible non-Limoges manufacture,⁶ but I can see no reason in seeking to establish foreign workmanship so long as we cannot identify positively the saint in question and must leave open the possibility of a Limousin *Saint Barontus*.
A St. Thomas à Becket Reliquary Chest

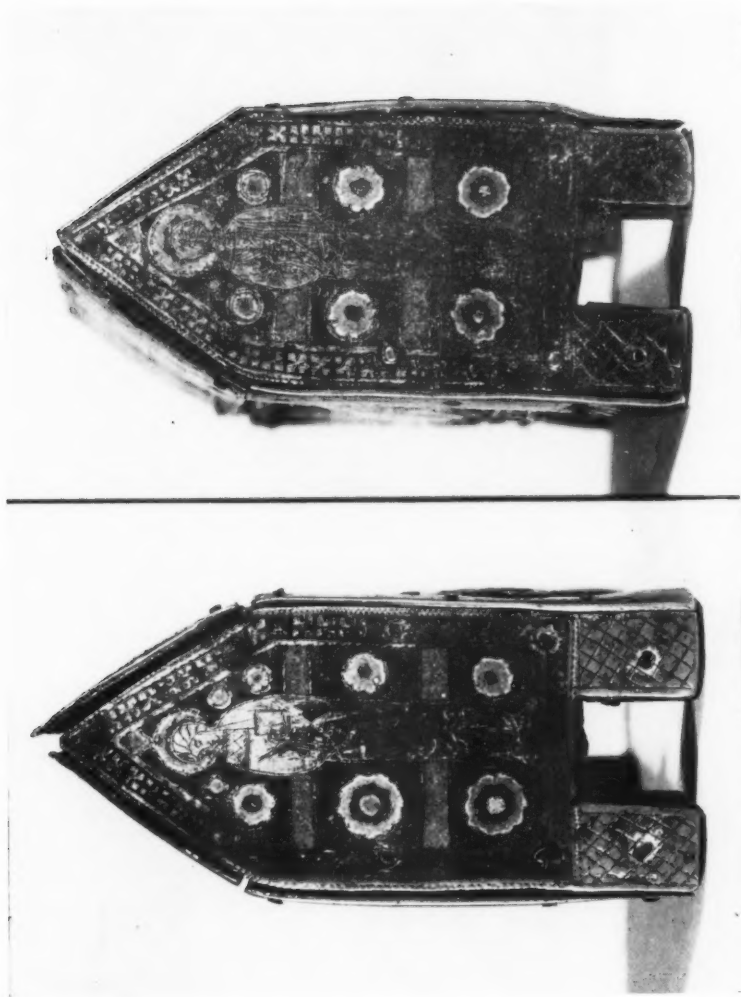
In 1538 by a decree of Henry VIII England's "Bishop Becket" was "de-canonized." The resultant disfiguration and destruction of images of St. Thomas Becket in that country appears to have been extensive, for little material has survived in England to facilitate the study of this Saint's iconography. In point of fact, the proclamation of Henry VII sought this very goal: "His images and pictures throughout the whole realm shall be put down and avoided out of all churches and chapels and other places".⁷ But, at an earlier date, after St. Thomas' canonization in 1173, there had grown a cult which spread widely and rapidly in Europe, so that there is ample material from the late 12th and 13th centuries, in other regions than England.

The immediate cause of Oberlin's interest in St. Thomas Becket is the generous donation recently made by the Baroness René de Kerchove to the museum of an enamel reliquary box, or chasse. It is a type of chasse and of a *champlevé* enamel technique which serves to identify our reliquary as a product of the famous manufactory of Limoges during the thirteenth century. A wooden chest, it is covered by eight enameled copper plaques, two of which are historiated and represent the murder of Thomas, and his entombment (see figs. 4-6). It will be

⁶ For example, W. L. Hildburgh, *op. cit.*, and E. Bertaux, "L'émail de Saint-Nicolas de Bari", *Mon. et Mem.: Acad. des Inscr. et Belles-Lettres*, vol VI, Paris, 1899, pl. vi and pp. 61-90.

⁷ This and much subsequent information on St. Thomas Becket (usually Thomas à Becket) is drawn from Tancred Borenius, *The Life of St. Thomas Becket in Art*, London, 1932. Borenius added more material in a short study in *Archaeologia* vol. 83 (1933), pp. 171 ff.

⁸ Acc. 52.20. H., 7 in.; L., 8 3/16 in.; w., 3 1/8 in. COLLECTIONS: Daguerre, Paris; Dreicer, New York; Metropolitan Mus. of Art, New York (1921-33); Baroness René de Kerchove, New York. *On front*, enameled ground, figures engraved on reserved copper, gilded; lines filled with niello, heads chiselled and applied in relief. *Colors*: ground dark blue, horizontal center band same only slightly darker, altar light blue and white with gilt reserve folds; large "toothed" rosettes: gilt reserved center and border and concentrically banded (center outward) red-black-green-yellow; small rosettes either red-black-green-yellow or red-blue-white; smallest dots are gilt reserve. Punch marks on all gilt reserve; border is gilt reserved band (punch marks in groups of 3) with undulating red-blue-white motif; quatrefoils gilt reserved center with red-blue-white bands, surrounded by dark blue field (as in horizontal band); halo red-green-yellow-



4. Limoges Enamel Reliquary (end panels)

Oberlin

BULLETIN

our purpose in this brief note to suggest its position insofar as possible within the existing tentative chronology of Limoges enamels and to establish its relationship to certain other representations of the martyrdom and burial of the Saint. But first, a few words about the life of St. Thomas so that we may better understand the widespread interest in the Saint and the details of his iconography.⁹

Thomas appears to have been the illustrious son of a well-to-do middle-class family from Caen in Normandy, who settled in London for its commercial advantages. To them Thomas was born about 1118. Educated in England and abroad (Bologna and Auxerre) he was soon appointed Archdeacon of Canterbury (1154), then concurrently King's Chancellor (1155) and finally was elected Archbishop of Canterbury (1162).

Soon after, he came in conflict with the King, Henry II Plantagenet, on a great many matters in succession, and eventually Thomas became the victim of the conflict which opposed him to the King on the question of primacy of juridical rights. Ultimately, the King is reported to have said that either he or Becket must resign, that England could not contain them both. Becket fled to Flanders and then France, where he became widely known and remained until 1170.

He returned to England in that year, popularly received with demonstrations but opposed by the King and certain churchmen. King Henry, taking council with his barons, was advised that "the only way to deal with such a fellow is to plait some withes into a roap and haul

gilt reserve. *On front of roof*, entombment of Saint with blessing bishop (crosier and halo) lowered into striped sarcophagus (left to right: gilt reserve-red-green yellow; blue end pieces with red dots). Floral ornament (acanthus) red followed by green and yellow (on volutes) or blue and white (top and bottom parts), gilt reserve stems, grave cloth light blue and white. Color descriptions otherwise same as on details of murder scene. *On each gabled end* a standing female saint with book, in gilt reserve against dark blue ground and two light turquoise horizontal blue bands; a variety of rosettes, but colors same as others described above. *Border* gilt reserve and red. *On back*, quatrefoils (color as in murder scene) in dark blue squares separated by light blue bands (turquoise as on ends and with gilt reserve dots at their intersections). *Border* as on ends. *Flanking panels on back (only)*: combination of front border and end border motifs. *Outermost border* along edge of all plaques has been marked with a minute repeating pattern (with an engraving tool?).

⁹ Details of his life may be found in any standard hagiography. Perhaps the most useful is S. Baring-Gould, *Lives of the Saints*, vol. 15 (December), which contains (pp. 325-6) an extended bibliography of sources. This work is used in the present article unless otherwise noted; it includes first hand accounts of the Archbishop's life, eyewitness accounts of his murder, and his own letters. A shorter but perhaps more generally accessible account is included in Mrs. Anna Jameson, *Legends of the Monastic Orders*, Boston, 1895, pp. 128 ff.



5. Limoges Enamel Reliquary (front)

Oberlin

BULLETIN

him up on a gallows". On the 29th of December, four armed knights rode to the Archbishop's palace with the intent of arresting him, but, instead, the circumstances led to his assassination in the cathedral, on the steps between the choir and the transept where Becket, defended only by the monk, Grim, resisted physical arrest. He was struck first by Reginald Fitzurse, who dashed off Becket's cap. William de Tracy raised his sword, but the blow was warded off by Grim, so that it cut off only the tonsured part of the Archbishop's crown. At the next blow, the Archbishop committed his spirit to the Lord, and fell to the floor receiving from Richard le Breton a blow which snapped his sword on the pavement. The fourth knight, Hugh Horsea, put his foot on the neck of the corpse and scattered brains with the point of his sword.

This is the story represented on the front of the reliquary. The Archbishop's body was buried on the morning after the murder in the crypt of the cathedral. Soon thereafter arose and persisted a belief in the miracles brought about by his relics. The Papal Court took up this cause with vigor, investigating the alleged miracles, and ultimately canonizing Thomas in 1173.

Representations of the martyrdom and burial of the Saint are not uncommon, but as already indicated, the majority of them are to be found outside of England. Perhaps the earliest of these are the stained glass representations at Sens Cathedral, in the north ambulatory (c. 1190), and in the north transept Chapel of the Confessors in Chartres (c. 1206); also, the sister of Henry II, Eleanor, wife of the King of Aragon, erected a chapel at Santa Maria de Tarrasa about 1190, with mural paintings of the life and murder of St. Thomas. Insofar as Limoges shrines are concerned, the incongruity varies with regard to the details of the assassination; for example, there are a number on which are shown *three* murderers, presumably omitting the figure of Hugh; others show one assailant, or all *four* (rare). Most numerous are those representing *two* murderers, one of whom may be presumed to represent Reginald Fitzurse, the leading male-factor. It is within this last group that our chase belongs.¹⁰

¹⁰ For Santa Maria de Tarrasa see J. Lassaigue, *Spanish Painting* (tr. S. Gilbert), Geneva, 1952, pp. 26-7 (ill.). The following list of twenty-one examples of the two-assassin type chase is based upon those drawn up by Borenus (*op. cit.*) but kindly amended for me by Professor W. F. Stohlman of Princeton University. References are given where known. These notes could not have been written without Professor Stohlman's generous assistance, for he placed his unique archives of photographs and notes at the author's disposal and advised him regarding critical points. It must be noted, however, that he could not see this article

LIMOGES ENAMELS

Recent studies have called attention to the fact that the body of the Archbishop was exhumed in 1220, and the relics were distributed after the 7th of July of that year.¹¹ One study presumes that numerous reliquaries were ordered at Limoges in connection with this distribution of relics during the 15 or 20 years which followed the exhumation,

before printing so that he is by no means responsible for any errors of fact or judgment.

- (1) Anagni, Cathedral.
- (2) Berlin, Schlossmuseum.
- (3) Clarholz, Church (now in Mus. Diözesan, Paderborn) (*Bau und Kunst Westf.*, 1901, p. 15, pl. 3, figs. 1, 2).
- (4) Clermont-Ferrand, Museum.
- (5) Cleveland (Ohio) Museum of Art, formerly Chalandon Coll., Paris; Tolin Coll., Paris; plaque only (one end of plaque given over to Crucifixion of Christ).
- (6) Cologne (Deutz), Schnütgen Museum, plaque only. From Church of Jourg, in Westphalia.
- (7) Hamburg, Mus. für Kunst und Gewerbe.
- (8) London, British Museum, reliquary surmised to have come from Croyland Abbey.
- (9) London, British Museum, reliquary purchased in 1854.
- (10) London, Victoria and Albert Museum, plaque only.
- (11) London, Leopold Hirsch Coll. (*Archaeologia*, vol. 83, p. 172, fig. 2)
- (12) Hans Bossard Coll. (*Archaeologia*, vol. 83, p. 172, fig. 3)
- (13) Madrid, Escorial (*Rev. de l'art chrét.*, 1903, p. 299).
- (14) Oberlin College, Allen Art Museum (see footnote 8, above).
- (15) Paris, Louvre, Corroyer bequest.
- (16) Paris, Late Marquet de Vasselot, formerly Martin Le Roy Coll., Paris. *Cat. raisonné de la coll. Martin Le Roy*, Paris, 1906-9, vol. 1, pl. xix, no. 16).
- (17) Paris, Late Octove Pincot Coll., formerly D. Scheuitch Coll. (Pincot sale *Cat.*, Paris, Drouot, Nov. 25, 1946, pl. xviii, no. 55).
- (18) Paris, Late R. . . Coll. (sale Late R. . . *Cat.*, Paris, Drouot, June 12, 13, 1924, no. 50 (ill.)).
- (19) Schloss Rohoncz, H. Thyssen-Bornemisza Coll., formerly Vienna, Weinberger Coll., formerly Palencia Cathedral (exh. Neue Pinakothek, Munich, 1930, pl. 17, no. 38; . . . *Sammlung Emil Weinberger* . . . , sale *Cat.*, Vienna, Oct. 22-24, 1929, no. 265 (ill.)).
- (20) Rome, Lateran treasury.
- (21) Zurich, A. Rüttschi Coll. (O. v. Falke, *Sammlung A. Rüttschi*, pt. 1, *Alte Goldschmiederwerke im Zürcher Kunsthau*, Zurich and Leipzig, 1928 (ill.)).

In addition to these there may exist four others, as follows, of which I have seen no illustration. Some of these may be listed above.

- (1) Évreux, Doil Coll.
 - (2) Limoges, Mme. Fayette Coll.
 - (3) Munich, A. S. Drey Coll. (The records of these objects were destroyed in the recent war.)
 - (4) Sigmaringen, late Hohenzollern Coll.
- ¹¹ M.-M.S. Gauthier, *Emaux limousins champlévés* . . . , Paris, 1950, p. 38; also J.-J. Marquet de Vasselot, *Les crosses limousin* . . . , Paris, 1941, p. 31.

BULLETIN

judging that the reliquary now owned by the Society of Antiquaries at London is the earliest of all and the chest at Hereford Cathedral Library (the only such work in English ecclesiastical possession today) the next chronologically.¹² The circumstance of having an exhumation date does not fix with certainty the dating of these Becket enamels, and it must remain a tentative, albeit attractive conclusion that this is a significant date in Limoges production.¹³

However this may be — and the chronology of Limoges enamels remains very uncertain — there is no doubt that any production of Becket enamels after c. 1220 would perforce continue on the basis of the types offered by the original pieces, for there is little variety in them except in the number of assailants represented and, of course, in the quality. In point of fact, on the basis of rather general stylistic comparisons, such as one must make when consulting photographs and engravings of some of the objects involved, it appears very probable that none of the examples is extremely early in the history of Limoges production, nor very late (i.e., at the end of the thirteenth century) and that the variations are simply matters of quality or perhaps the consequence of economic factors which dictated the size, the quantity of rosette ornament, or the number of figures, which were to go on any given plaque.¹⁴

¹² Gauthier, *op. cit.*, p. 38.

¹³ Marquet de Vasselot goes so far as to say (*op. cit.*, p. 31): "Vers 1220-1230, en effet, un changement radical se produisit dans l'émaillerie Limousine: les orfèvres se mirent à émailler entièrement les fonds de leurs plaques et à réserver les figures, qui tantôt furent fabriquées à part et rapportées. Cette nouvelle technique, qui correspond au développement vraiment prodigieux de l'émaillerie limousine, a fleuri pendant tout le reste du XIII^e siècle. Et l'on peut déterminer assez exactement quand elle commença; car les chasses relativement nombreuses qui retracent la mort tragique de Thomas Becket sont toutes de ce type: or le culte de ce saint illustre (dont l'assassinat, en 1170, eut un retentissement inouï dans toute l'Europe), canonisé dès 1173, se développa surtout après que ses restes eurent été exhumés et devinrent l'objet de la vénération publique, en 1220."

¹⁴ And occasionally a lapse in understanding, when a Limoges workman attaches a *crowned* head to the figure of Thomas (e.g., Cleveland (5), Cologne, Schnütgen (6), London, Hirsch (11), Madrid, Escorial (13) (figures refer to our footnote 10). The crown may be historically ironical but it is meaningless here. Good cases in point regarding economy are the Becket chase at St. Laurent de Vigean, Mauriac, Cantal, with only *one* assassin or chasses on which the chiseled and attached heads have given way to simple engraved reserve (e.g., London, Br. Mus. (9), Paris, Louvre (15), Paris, Pincot (17), Zurich, Rüttschi (21)). (Gauthier's opinion, *op. cit.*, p. 38). In this connection one wonders what production process led to the complete mirror-reversal of the iconography of St. Thomas, reversal like that found in the graphic processes (London, Br. Mus. (7), Madrid, Escorial (13), Zurich, Rüttschi (21)).



6. Limoges Enamel Reliquary (back)

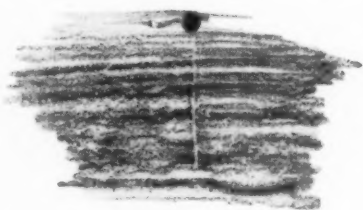
Oberlin

BULLETIN

About all one can do, having no acceptable chronology of Limoges work is to note certain resemblances among the various reliquaries of this type and to group them by workshop if possible. We have already signalized a large group iconographically related to one another by the presence of only two of the assassins. Granted that this is rather an arbitrary classification, one might nevertheless conclude, because of the preponderance of this type, that it was the most popular. In any event, among this group, four examples are clearly related to our *chasse* on the basis of style.¹⁵ They have in common, first of all, the broad band of a slightly different shade of blue across the face of the martyrdom scene; these are the only examples known to me of this iconographical group



7.



8.

which exhibit this feature. Likewise, each *chasse* has two parallel bands on each end-panel, behind the standing saint. Of these four examples, the one recently sold in Paris from the Pincot collection is very close in the drawing of the figures as regards their attenuation, their energetic "dancing" poses and the cross motif used as a border on the end-plaques. A comparison of the use and type of assembling marks on the reverse of the plaques from those related *chasses* might prove fruitful. Those on the plaques of the Oberlin *chasse* are reproduced here (figs. 7-8).¹⁶

¹⁵ Cleveland (5), Paris, Pincot (17), Paris, Late R . . . (18), Schloss Rohonez, Thyssen (19). Close to our *chasse* in style of figure representation and detail are two plaques in Paris (Musée de Cluny) representing the *Flight into Egypt* and the *Nativity*. The former is also banded, has nearly identical foliate ornament, border motif, and disposition of figures and rosettes over the ground. Gauthier, *op. cit.*, pls. 18, 22 and 23, there dated second quarter of the thirteenth century. Further study might bring to light other Limoges works closely related in style.

¹⁶ Fig. 7 is found on both front and both end plaques; fig. 8 is from the rear roof plaque; the rear face could not be removed without destruction of its wooden core.

LIMOGES ENAMELS

It has been proposed that the "dancing" figures, which are common on Thomas à Becket reliquaries, may have been derived from some Anglo-Norman manuscript executed by a miniaturist of the school of the Winchester Bible's "Master of the Leaping Figures". However, appealing as this suggested ancestry may be, it must be noted that the Winchester Bible shows several hands, and whereas the "Master of the Leaping Figures", with his turbulent curvilinear style, is akin to some Becket plaques, this is not true in the case of the Oberlin chasse and its related enamels. Here the curvilinear mannerisms of drapery folds are abandoned in favor of a system of slightly curved folds which radiate like blades of grass from a center. Insofar as reference to the Winchester Bible is concerned this style is more nearly akin to that of the artist called "The Master of the Gothic Majesty", whose work has been dated as late as 1225.¹⁷

Tempting as it is to presuppose an English model from which the Limoges artisans drew their scenes for the martyrdom of the great English saint, the possibilities of this origin for his iconography must be put aside at this time for lack of adequate evidence.¹⁸

Plaque: *Christ in Glory*

A plaque acquired through purchase in 1948 (fig. 9)¹⁹ is related in an unusual way to three other enamels which have been shown to be-

¹⁷ Gauthier, *op. cit.*, p. 59. cf. W. Oakeshott, *The Artists of the Winchester Bible*, London, 1945, *passim*, who dates this master's work about 1180-1210 (p. 16).

¹⁸ It seems most probable that the Limousin artists drew upon thirteenth century manuscript pictorial sources; a close stylistic comparison with our chasse is to be found in a *Psalter* (Bibliothèque Nationale, Paris MS. lat. 8846) (See E. G. Millar, *La Miniature Anglaise*, Paris and Brussels, 1926, pl. 67) and in the Peterborough *Psalters* (*ibid.*, pls. 69-72). All are dated in the early thirteenth century; the first named was completed by artists in Italy or by Italian artists about 1300 (*ibid.* p. 103), and thus gives indication of the movement of either manuscripts or artists.

¹⁹ Acc. 48.308. 9½ x 4¾ inches. Enamel on copper. COLLECTIONS: Joseph Brummer, Otto H. Kahn. Gilt champlevé figures, engraved, all heads carved and attached. The gold surface is found in the engraved lines which are not nilled. Colors: *mandorla*, dark blue ground; *spandrels*, only slightly lighter blue; serrate *rosettes* very dark red nucleus edged with black, light green and yellow, in that order, all within a gilt reserve with alternate triple and single punch marks; the four other rosettes have six sunken gilt petals around a beaded center; *alpha, omega*, punch-beaded gilt reserve; *arc in mandorla*, gilt reserve (punched vermiculate) above three-toothed ornament of blood red nucleus surrounded by dark blue, light blue and white in order, the whole subtended by a turquoise band edged with gilt reserve (beaded with punch marks); *arc in*



9. Limoges Enamel Plaque, *Christ in Glory*

Oberlin

long together.²⁰ Oberlin's enamel represents the *Majestas Domini*, Christ seated in a mandorla which contains also an *omega* and an *alpha*²¹ and eight rosettes, the whole surrounded by the evangelical tetramorph — the angel, lion, ox and eagle which are placed counter-clockwise in their spandrels.

On first inspection this plaque and the other three comprising the group, all produced in the *champlevé* enamel technique on copper associated with the manufactory at Limoges, appear to be identical, but closer examination reveals minor distinguishing features.²² Nevertheless there can be no doubt that four plaques so nearly identical must be closely related with respect to the workshop of their origin. Indeed, there is other evidence than that emerging from a detailed stylistic comparison. This consists of the assembling marks engraved on the reverse side of each copper plate. Reference to such marks is not new; upwards of a hundred, of varying descriptions, have been noted to date,

spandrel the same but red, blue, green, yellow; *footstool*, center motif red, dark blue, green and yellow against dark blue, flanked by blue and white motifs below toes, dot of gilt reserve, bands of turquoise; *mandorla*, inner band turquoise, outer band of interlocking motifs (red, yellow, dark blue alternates with red, dark blue, light blue, white—the two separated by a punch-beaded gilt reserve); *halo* of Christ with blood red cross, other motifs graded dark blue, light blue and white all surrounded by dark blue; *halo of tetramorph*, green and yellow; *outer border*, like arc. *Books*, red and white; eagle's *bänderole*, white. *Enamel lacking*: large triangular area under raised arm of Christ (filled), small piece outside same wrist (lacking), top center above and between wings (lacking), upper right corner (filled), around haunches of ox (lacking), scattered minor damage especially near outer corners and right edge center (lacking). *Gilt*: rubbed off high points of figure of Christ.

²⁰ By W. F. Stohlman, in "Assembling Marks on Limoges Champlevé Enamels as a Basis for Classification", *Art Bulletin*, 16, (1934) pp. 14-18. The three are:

- (1) New York, Metropolitan Museum of Art (Stohlman, fig. 1)
- (2) Barcelona, Plandiura Collection (Stohlman, fig. 4)
- (3) London, British Museum (Stohlman fig. 5)

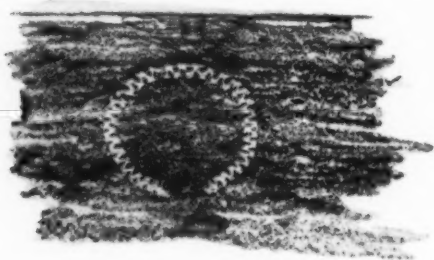
²¹ This reversal is common to all four plaques. It does not appear to be the result of a production technique through which, as in the later graphic processes, the image has become reversed in the making (cf. footnote 14), for there is no indication that any other portion of the plaque is reversed in this manner.

²² For example the number and direction of the curves in the flame-like figure above the *alpha* in the Oberlin example differ slightly on each of the others; the coloring on the books held by "Mark" and "Luke" differs from the Metropolitan Museum plaque, and so on. Examination also makes it clear, however, that three plaques of the group, the Oberlin, Plandiura and Metropolitan Museum plaques, despite these slight variations, are more closely related to one another than any one of them is, in style or execution, to the fourth plaque of the group, the British Museum example. Their relationships have been noted by Stohlman (*loc. cit.*, p. 17).

BULLETIN

although not every enamel bears them.²³ What is noteworthy here is that among the marks which have been published those on our four plaques, (plaques otherwise demonstrably close to one another), are identical, for each is engraved with a fretted circle open at the bottom (fig. 10).²⁴

In view of the spectacular verisimilitude of the style as well as the marks of three of these — the Oberlin, Plandiura and Metropolitan Museum examples, it is not too much to suggest that they originated



10.

in the same shop, where they were drawn from the same *modello*, perhaps a drawing (?) retained in the workshop for this purpose.²⁵ For what use the marks were put on the plaques remains open to conjecture, but the suggestion has been made, and supported with some good evidence, that they were marks to aid the Limoges assembler in fixing the plaque in its proper place, and right side up, on the wooden core to which it was originally nailed, a conclusion which presupposes quantity production and a division of labor in the process.²⁶

²³ Stohlman, *loc. cit.*, p. 14; also, W. F. Stohlman "Quantity Production of Limoges Champlevé Enamels", *Art Bulletin*, 17 (1935) pp. 390-94; also see above, and footnote 16.

²⁴ The corresponding marks on the other three are illustrated by Stohlman, *loc. cit.*, figs. 2, 3, 6.

²⁵ I do not see adequate grounds for believing that this implies the same hand at work on all three.

²⁶ Stohlman, "Quantity production . . .", *loc. cit.*, *passim*.

LIMOGES ENAMELS

In the absence of any certain chronology for Limoges enamels, no dates can be assigned as yet to this group, although the current provisory chronology (which is not too well founded) would give us a date somewhere around the middle of the thirteenth century.²⁷

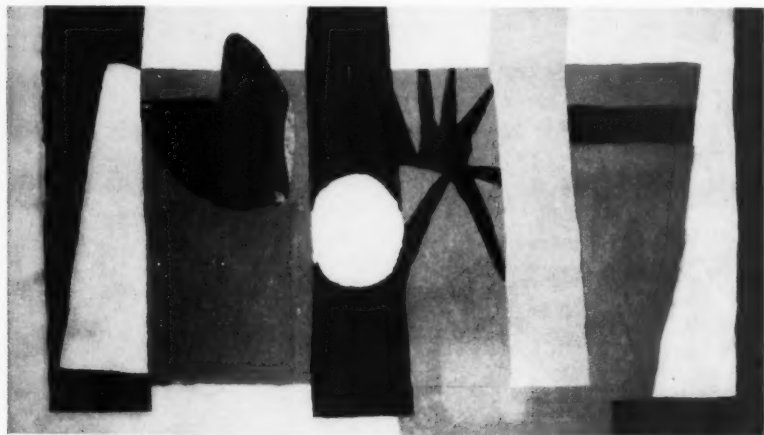
Charles P. Parkhurst

²⁷ In this connection see J.-J. Marquet de Vasselot, "L'orfèvrerie et l'émaillerie aux III^e siècles", in *Histoire de l'art* (publ. under the direction of A. Michel), vol. II, pt. 2, Paris, 1906, especially pp. 944 ff.; for a more detailed discussion see the same author's special study, "Les émaux limousins à fond vermicule", *Revue archéologique*, 4th ser., 1905, vol. VI, pp. 15, 23, and 418. In general it may be safely said that this type of Limoges work (reserved figures; entire ground enameled) enjoyed increasing popularity and a wide market from about 1220/30, but there are indications that in the beginning of the fourteenth century the vogue for Limoges enamels began to wane. See, for example, J.-J. Marquet de Vasselot, *Les crosses limousins du XIII^e siècle*, Paris, 1941, pp. 31f, 107-111; in all attempts to date these enamels one must bear in mind his warning (p. 31) "un décor qui avait joui d'une telle faveur ne pouvait pas être abandonné tout d'un coup, surtout dans des ateliers aussi traditionalistes que ceux de Limoges, où l'évolution du style paraît avoir été lente, en retard sur la marche générale de l'art français".

Robert Motherwell

In conjunction with the Baldwin Fund Special Advanced Seminar conducted by Robert Motherwell (see p. 113) a small exhibition of his paintings and drawings was arranged through the generosity of the artist and others whose names appear in the catalogue below.

As director of publications for *The Documents of Modern Art*, Motherwell writes that "... we must remember in what a sea of confusions everyone begins, even genius, and for that matter often ends. Everyone's life has to be spent in transcending his initial inheritances." This is a keynote for his own work and for many artists whose apologist he is. As he himself points out, this postulate involves a contest with the past and "nothing could be more alien" to the American mind. "Time gives objects and images their qualities of love and hate; generations of connotations, associations, sense experiences are what make the past. But for better or worse, most Americans have no sensation of being either elevated or smothered by the past; most of us (or our ancestors) came here in order to cease to deal with the past. Consciously abandoning the past is the essentially American creative art; we painters here remain indifferent to the objects surrounding us. Our emotional interest



R. Motherwell

The Happy Voyage, 1949

MOTHERWELL

is not in the external world, but in creating a world of our own, and it is precisely those artists here who are not 'conscious' who behave as if America had a usable past."

Motherwell paints accordingly. If his visual idiom is difficult for us, it is desirable that we put aside our personal predilections at least long enough to observe sympathetically the modes of expression which mean so much to him and which aim at the "minimization of the role of objects, tactility, flatness, abstract plasticity."

CATALOGUE

1. *Mural Fragment* (in three sections)
Oil on masonite, 8 x 4 feet each.
LENT BY THE UNIVERSITY GALLERY, THE UNIVERSITY OF MINNESOTA
2. *The Happy Voyage*, 1949
Oil on paper, 48x94 in. (reproduced here)
LENT BY MRS. JOHN D. ROCKEFELLER III
3. *Summer Figure*, 1950
Casein on paper, 48x40 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
4. *Orange Personage*, 1947
Oil on canvas, 54½x37 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
5. *Madrid* (Spanish Elegy series), 1951
Oil on canvas, 30 x 38 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
6. *Malaga* (Spanish Elegy series), 1949
Enamel on masonite, 14 x 18 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
7. *Little Spanish Drum Roll* (Spanish Elegy series), 1951
Oil on masonite, 24 x 30 in.
LENT BY THE ARTIST
8. *At Five in the Afternoon*, 1949
Casein on cardboard, 15 x 20 in.
LENT BY THE KOOTZ GALLERY, NEW YORK

BULLETIN

9. *Bird No. 2*, 1951
Oil on canvas, 24 x 20 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
10. *Mallarmé's Swan*, 1944
Collage, 44 x 36 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
11. *In Gray with Parasol*, 1947
Collage, 48 x 36 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
12. *In Yellow and White*, 1949
Collage, 48 x 40 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
13. *Sketch for the Mural at the Milburn (New Jersey) Synagogue, with the Tablets of Moses, Jacob's Ladder, the Seven-branch Candlestick, and the Burning Bush*, c. 1951
Ink and wash, 22 x 28 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
14. *Sketch for the Mural at the Milburn (New Jersey) Synagogue, with the Tablets of Moses, Jacob's Ladder, the Arc of the Covenant, Seven-branch Candlestick, and the Burning Bush*, 1951
Pencil, gouache, and watercolor, 12 x 24 in.
LENT BY THE ARTIST
15. *Sketch for the Mural at the Milburn (New Jersey) Synagogue, with the Tablets of Moses, Jacob's Ladder, the Burning Bush, and the Seven-branch Candlestick*, c. 1951
Crayon and wash, 5 x 11 in.
LENT BY THE ARTIST
16. *Nude*, 1951
China ink, 11 x 15 in.
LENT BY THE KOOTZ GALLERY, NEW YORK
17. *Book Jacket* (for the *Modern Artists in America* series, no. 1), 1952
11 x 17 in.
LENT BY THE ARTIST

The quotations given above are from *The Documents of Modern Art* series, Wittenborn, Schultz, New York: (in order) (1) D-H. Kahnweiler, *The Rise of Cubism* (tr. H. Aronson), 1949, "Preliminary Notice" by Robert Motherwell, p. vii; (2) Max Ernst: *Beyond Painting*, 1949, "Prefatory Note" by Robert Motherwell, pp. v-vi.

Announcements Of General Interest

Baldwin Lectures, 1951-52

During the present academic year, the *Baldwin Fund Special Advanced Seminar* brought to Oberlin Richard Buck, Conservator of the Fogg Museum of Harvard University, whose seminar was described in detail in the first number of the present volume of the *Bulletin*, and Robert Motherwell, New York School painter, and instructor in the Graduate School at Hunter College, whose seminar during the month of April was on the general topic, "The Ideas and Rejections of Modern Art: Preface", in addition to which he gave two public lectures: "Abstract Art and the Synagogue: An Experiment" and "Modern Art As a Mode of Modern Thought".

It is anticipated that the *seminar* will be continued next year with further short, intensive series of lectures by distinguished visiting authorities, and it is hoped that we shall be able to announce the leader of these seminars in the next issue of the *Bulletin*.

From the Oberlin Friends of Art

The works of art purchased this year with funds generously provided by the Oberlin Friends of Art are numerous and of high quality. Among them the following should be signalized:

A terra cotta goose for the Chinese collection, made in the Wei dynasty (500-550) A.D.).

To the print collection were added a numbered impression of an etching by Camille Pissarro, *La Maison Rondest, à l'Hermitage*, dated 1882; several important prints by German expressionist artists, including a woodcut by Erich Heckel, and some rare etchings by E. L. Kirchner, Emile Nolde, Max Pechstein, and Käthe Kollwitz; and finally, two etchings, an early still life by Picasso, dated 1909, and *Le Pont des Arts* by Paul Signac.

Perhaps the most noteworthy of all acquisitions from the Friends of Art is a fine impression of *Samson Killing the Lion*, a woodcut by Albrecht Dürer.

Faculty Notes

Charles Parkhurt has received a grant from the Fund for the Advancement of Education and leave from the college for the next academic year in order that he may pursue studies in the history of architecture with various scholars in the United States. His activities during the winter will keep him in and about New York and Princeton. During his absence, Emeritus Professor *Clarence Ward* will return to act as Head of the Art Department and Professor of Architectural History as well as Director of the Museum.

Wolfgang Stechow has received a special grant from the American Philosophical Society in support of his writing on Dutch Landscape Painting of the Seventeenth Century.

Robert F. Reiff has received a grant from the Belgian American Educational Foundation and will spend the summer studying with various authorities in Brussels and vicinity, after which he will remain in Europe during the winter for further research and painting; he has been granted leave during the next academic year.

Mrs. Hazel B. King suffered a coronary thrombosis in January, from which she has made a remarkable recovery, and although she is unable to be active in the museum at this time, we are glad to report to her many friends that she is now up and about on occasion. During her absence this semester *Miss Chloe Hamilton* has been Acting Curator, and *Miss Susan Low*, Assistant to the Curator.

Attendance

Attendance records for the present year show that 7600 persons visited the Museum between January 1st and April 15th, bringing the total for the academic year so far to about 14,800.

Loans to Museums and Institutions

Peter Paul Rubens, *Erichthonius and the Daughters of Cecrops*

To Wildenstein and Co., New York.

Exhibition: "A Loan Exhibition of Rubens," February 20 — March 31, 1951, Cat. no. 32, repro.

J. M. W. Turner, *View of Venice*

To the Art Gallery of Toronto.

Exhibition: "An Exhibition of Paintings by J. M. W. Turner," October-December, 1951, Cat. no. 13.

Benjamin West, *Portrait of General Kosciusko*

To Colonial Williamsburg and the College of William and Mary.

Exhibition: "They Gave Us Freedom," May-June 1951, Cat. no. 48, repro.

To the Detroit Institute of Arts.

Exhibition: "The French in America, 1520-1880," July 14-September 16, Cat. no. 244.

Lyonel Feininger, *Incoming Fisher Fleet*

To the Cleveland Museum of Art.

Exhibition: "The Work of Lyonel Feininger," November 2-December 9, 1951, Cat. no. 68.

Käthe Kollwitz, *Self-portrait*

To the Art Department, State University of Iowa.

Exhibition: "Six Centuries of Master Drawings," Summer, 1951, Cat. no. 189, repro.

BULLETIN

E. L. Kirchner, *Self-portrait as a Soldier*

To the Cincinnati Modern Art Society.

Exhibition: "In the Flat and Round," February 29 - March 25, 1952, repro.

To Curt Valentin Galleries.

Exhibition: "Ernst Ludwig Kirchner," April 15-May 4, 1952, Cat. no. 8.

Paul Cézanne, *The Viaduct at l'Estaque*

To the Art Institute of Chicago, February 7 - March 16, 1952, and the Metropolitan Museum of Art, New York, April 4 - May 18, 1952.

Exhibition: "Cézanne Paintings, Watercolors and Drawings, a Loan Exhibition," Cat. no. 56, repro.

Claude Monet, *Jardins de L'Infante, Louvre*

To the Kunsthaus, Zürich, May, 1952, Galerie des Beaux-Arts, Paris, June, 1952, Stedelijk Museum, The Hague, July, 1952, for a Monet retrospective exhibition.

Three Chinese bronze statuettes, Ming period.

To the Detroit Institute of Arts

Exhibition: "The Arts of the Ming Dynasty," April 22 - June 1, 1952, Cat. no. 251, repro.

Catalogue Of Recent Additions

PAINTINGS

American, ca. 1830-1850. Portrait of William Samuel Bushnell.

Oil on canvas. 31½ x 27½ in. (51.25)

Gift of Mrs. Katherine Bushnell Spencer and Martin P. Bushnell

Joseph Wright, called Wright of Derby, English, 1734-1797.

Moonlight Scene, Matlock Bar.

Oil on canvas, 24⅞ x 30⅞ in. (51.30)

R. T. Miller Jr. Fund

Spanish, 16th century. *Fountain of Life.*

Oil on panel. 73 x 45½ in. (52.13)

R. T. Miller Jr. Fund

Arshile Gorky, Russian, 1904-1948.

The Plough and the Song, 1947.

Oil on canvas. 51x63 in. (52.16)

R. T. Miller Jr. Fund

Wayman Adams, American, 1883-.

Portrait of George C. Calvert.

Oil on canvas. 37¼ x 31¼ in. (52.17)

Gift of George C. Calvert

Luca Giordano, Italian, 1632-1705.

Christ Driving the Money-changers from the Temple, 1684.

Oil on canvas. 38½ x 47½ in. (52.28)

R. T. Miller Jr. Fund

PRINTS

Lyonel Feininger, American, 1871-.

Off the Coast.

Lithograph. 333x490 mm. (51.29)

Cleveland Print Club Publication

Marc Chagall, Russian, 1887-.

Head of a girl.

Etching. 280x218 mm. (51.32)

Gift of Mrs. Hazel B. King

Georges Braque, French, 1882-.

Still Life, 1911.

Etching. 330x455 mm. (52.14)

Gift of Mrs. Hazel B. King

Pablo Picasso, Spanish, 1881-.

Still Life, 1909.

Etching. 131x111 mm. (52.22)

Friends of Art Fund

Erich Heckel, German, 1883-.

The Lecture, 1914.

Woodcut. 301x201 mm. (52.23)

Friends of Art Fund

E. L. Kirchner, German, 1880-1938.

Three Nudes, 1914.

Etching. 154x187 mm. (52.24)

Friends of Art Fund

Emil Nolde, German, 1867-.

Slaves.

Etching. 314x206 mm. (52.25)

Friends of Art Fund

Max Pechstein, German, 1881-.

After the Bath.

Etching. 267x208 mm. (52.26)

Friends of Art Fund

Käthe Kollwitz, German, 1867-1945.

Death and Mother, 1910.

Etching. 450x450 mm. (52.27)

Friends of Art Fund

Rembrandt van Rijn, Dutch, 1606-1669.

Saint Francis Under a Tree Praying, 1657.

Etching. 184x246 mm. (52.31)

R. T. Miller Jr. Fund

FURNITURE

Dutch, 17th century, Table.

Walnut, 31¼ in. high, 67½ in. long, 37 in. wide. (51.31)

Gift of Ivan B. Hart

CATALOGUE

SCULPTURE

- Egyptian, Coptic, 6th century A.D.
Polychromed acanthus leaf capital.
Limestone. 19x22 in. (52.1)
R. T. Miller Jr. Fund
- Egyptian, Saite period, 661-525 B.
C. Head of a priest.
Black granite. 5 in. high. (52.2)
R. T. Miller Jr. Fund

MANUSCRIPTS

- Franco-Flemish, mid 15th century.
Leaf from an Antiphony.
Illuminated manuscript. 19¾x14½ in. (52.21)
Gift of Baroness René de Kerchove

ANTIQUITIES

- Egyptian papyrus with hieroglyphic inscription, ca. 1000 B.C.
Found at Thebes.
28¾x9¾ in. (52.15)
Friends of Art Fund
- Hittite seal of black stone.
1¼x1¾ in. (52.18)
Friends of Art Fund
- Sumerian fish of lapis lazuli.
1¾ in. long. (52.19)
Friends of Art Fund
- Coptic tapestry, 5th-6th century. Medallion of a mounted hunter.
Wool. 6½x6¾ in. (52.30)
R. T. Miller Jr. Fund

METALWORK

- French, early 13th century. Limoges champlevé enamel chasse illustrating the martyrdom of St. Thomas à Becket.
- Enamel and gilt copper 8¾x3¼x 7¼ in. (52.20)
Gift of Baroness René de Kerchove
- Celtic, Fibula.
Silver. 4 in. long. (52.29)
R. T. Miller Jr. Fund

TEXTILES

- Six fine examples of Belgian, French, and Irish lace as well as three fans from France and America were presented to the Helen Ward Memorial Collection by Mr. and Mrs. Clarence Ward. Other gifts include an early 20th century German wedding dress, presented by Mrs. Wolfgang Stechow, a coat and jacket from Persia, given by Mr. and Mrs. John Alexander Pope, and a French ermine-trimmed evening cape, a gift of Mrs. Theodore L. Bailey. Two 19th century American dolls were presented by Mrs. F. C. Dudley. Miss Genevieve Brandt donated seven examples of American Indian basketry.

MUSEUM CALENDAR , SPRING - FALL , 1952

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
MAY	Paintings, 14th to 18th centuries (Permanent Exhibition)	Toiles of Today and Yesterday (Scalamandre Museum of Textiles Loan)	Paintings, 19th and 20th centuries (Permanent Exhibition)	Swift Collection of American Pattern Glass Goblets	Sculpture (Permanent Exhibition)	Central European Costumes and Textiles	Student Work (Classrooms and Corridors)
JUNE	"	Exhibition of Masterpieces Honoring Hazel Barker King (Loan Exhibition)	"	"	"	Wedding Dresses of the 19th and 20th centuries	"
SEPTEMBER	"	"	"	Swift Collection and Master Drawings from the Museum Collection	"	"	"
OCTOBER	"	Annual Purchase Exhibition of Prints	"	"	"	"	"
NOVEMBER	"	Paintings by Paul B. Arnold and Forbes Whiteside	"	Prints by Paul B. Arnold Forbes Whiteside	"	"	"

* To be announced

STAFF OF THE MUSEUM

Charles P. Parkhurst, Director
Hazel B. King, Curator
Frances Fall Pelham-Keller, Librarian
Betty Ink, Assistant to the Director
Chloe Hamilton, Assistant to the Curator

Susan E. Low, Museum Assistant
Delbert Spurlock, Building Superintendent
Edwin Napp, Head Custodian
Maurice Morey, Custodian

MUSEUM PURCHASES COMMITTEE

Frederick B. Artz
Andrew Bongiorno
Edward Capps, Jr.
Ellen Johnson
Hazel B. King

Donald M. Love
Charles P. Parkhurst, Chairman
Margaret R. Schauffler
Wolfgang Stechow
William E. Stevenson

FACULTY OF THE DEPARTMENT

Paul B. Arnold (*on leave*)
Edward Capps, Jr.
Ellen Johnson
Jeanne Miles
Charles P. Parkhurst, Head

Robert F. Reiff
Margaret R. Schauffler
Wolfgang Stechow
Forbes Whiteside

EDITOR OF THE BULLETIN

Laurine Mack Bongiorno

ASSISTANTS

Mary L. Meihack

Nancy Coe

PUBLICATIONS

The *Bulletin* (illustrated),
color reproductions,
photographs and postcards
are on sale at the Museum.

MUSEUM HOURS

Monday through Friday
1:30-4:30, 7:00-9:00 P.M.
Saturday 2:00-4:00 P.M.
Sunday 2:00-6:00 P.M.



OBERLIN FRIENDS OF ART

IN MEMORIAM MEMBERSHIPS

Mrs. Katherine L. Lewis Bushnell
Raymond H. Stetson

LIFE MEMBERS

Frederick B. Artz
C. K. Barry
Alice Keep Clark
Mr. and Mrs. Erwin N. Griswold
Henry J. Haskell
James Hazen Hyde
Philip L. Kelsor
Mrs. Philip L. Kelsor
Mr. and Mrs. Louis E. Lord
Mrs. Cassie S. Payne
Elizabeth Porter
Mr. and Mrs. Haig M. Prince
Louise S. Richards
Mrs. Galen Roush
Mr. and Mrs. Pierre R. Smith
Mr. and Mrs. Frank C. Van Cleaf
Mr. and Mrs. Clarence Ward
Mrs. Lucien T. Warner
Mr. and Mrs. Ernest Hatch Wilkins

SUSTAINING MEMBERS

Mrs. J. E. Artz
Mr. and Mrs. Raymond M. Barker
Edwin W. Brouse
Adele Brown
Mrs. William B. Chamberlin
Mr. and Mrs. Ralph M. Coe
Paul Drey
Mr. and Mrs. Harry W. Getz
Rose Marie Grentzer
Dr. and Mrs. Luther Gulick
Howard Hollis
Mrs. Rena C. Holtkamp
Mr. and Mrs. C. C. Johnson
Mr. and Mrs. William E. Kennick
Mrs. Hazel B. King
Philip C. King
Donald M. Love
Arnaud C. Marts
Dr. and Mrs. H. G. May
Mrs. Malcolm L. McBride
Mr. and Mrs. R. D. Murray
Mr. and Mrs. Walter G. Nord
The O'Donnell Paint & Wall Paper Co.
Mrs. Charles P. Parkhurst, Jr.
Dr. and Mrs. Roy G. Pearce
Mr. and Mrs. C. E. Richards
Mrs. Edna L. Ripin
Mr. and Mrs. David M. Robb
Margaret R. Schaeffer
Mr. and Mrs. Theodore Schempp
Mr. and Mrs. Alfred C. Schlesinger
Georges E. Seligmann
Mr. and Mrs. Seymour Slive
Joseph L. Solomon
Ray Sommer
Mr. and Mrs. Wolfgang Stechow
Mr. and Mrs. George LeRoy Smith
Mr. and Mrs. William E. Stevenson
Mr. and Mrs. Blair Stewart
Mr. and Mrs. Robert W. Tufts
Mr. and Mrs. Beatty B. Williams
Barbara Wriston
Mr. and Mrs. Richard H. Zinser

MEMBERS

Mrs. Earl F. Adams
Paul B. Arnold
Joseph A. Baird, Jr.
C. A. Barden
Rex Mitchell Baxter
Franklin M. Biebel
Karl M. Birkmeyer
Andrew Bongiorno
Nancy G. Boucot

Mr. and Mrs. Arthur E. Bradley
Genevieve Brandt
Mrs. Robert E. Brown
Mrs. Louis E. Burgner
Douglas R. Burkam
Mr. and Mrs. Edward Capps, Jr.
Marian Card
Mrs. J. Thomas Caster
John L. Conrad
James S. Constantine
Mrs. C. H. Cushing
Dorothy Daub
Bruce Headley Davis
Mrs. Peter Debye
Mrs. Stella M. Dickerman
Helen C. Estabrook
Elaine Evans
Florence M. Fitch
Elizabeth Fitton
Elizabeth Foster
Mrs. Robert R. France
Frick Art Reference Library
Mrs. James D. Gamble
Mrs. Paul C. Graham
Chloe Hamilton
Mrs. Jane F. Hendry
Mrs. Andrew G. Hoover
John F. Howes
Inda Howland
Mrs. John D. Ingram
Mrs. George Jaszi
Mrs. Oscar Jaszi
Martin G. Jennings
Harold J. Joachim
Ellen Johnson
George H. G. Jones
J. Richard Judson
F. W. Kaufmann
John C. Kennedy
C. O. v. Kienbusch
Mr. and Mrs. Charles B. King
Dr. and Mrs. Donald S. King
Freeman G. Koberstein
David M. Koetser
Edith LaRue
Elizabeth Lasley
Rensselaer W. Lee
Margaret H. Leonard
Lucy Lewis
Lloyd G. Linder
Mrs. Robert F. Linn
Susan E. Low
Milton Girod-Mallon
Mrs. Andrew B. Meldrum
Mrs. Harold Metcalf
Mrs. Alan M. Miller
Mrs. Betty Mont
C. R. Morey
Mrs. W. R. Morrison
Charles T. Murphy
Prudence R. Myer
Mrs. J. Herbert Nichols
Ella C. Parmenter
Ruth M. Phillips
Juletta D. Randolph
Robert F. Reiff
Mrs. Miles H. Robinson
Grace L. Schaeffer
Germain Seligman
Julia Severance
Mrs. Paul R. Shafer
Elizabeth F. Sims
Marian Sims
Mrs. Katherine B. Spencer
Carl B. Spitzer
Harold Tower
Curt Valentin
Katharine von Wenck
Robert L. Walters
Amy Waters
Helen M. Wright

MEMBERSHIP INFORMATION

OBERLIN FRIENDS OF ART

Privileges of membership: All members will receive

A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the Museum

Invitations to all private receptions and previews at the Museum

Announcements of all special exhibitions, Baldwin public lectures and other major events sponsored by the Museum

A discount on annual subscription to the *Magazine of Art*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

Categories of membership:

In Memoriam Memberships may be established by a contribution of \$100 or more

Life Members contribute \$100-\$1,000 at one time to the Friends of Art Endowment Fund

Sustaining Members contribute \$10-\$100 annually

Members contribute \$3-\$10 annually

The adequate maintenance of the Museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Oberlin College Art Museum to contribute to its growth by becoming a Friend of Art under one of the foregoing groups. All gifts are deductible from income tax.

